

JOSEF HOFMANN'S ART AND "EMOTION" IN MUSIC



Mme. Corinne Rider-Kelsey, Song Recital, Carnegie Hall, This Afternoon.



Edith Melana, as "Lucia," Century Opera Company.



Louis Kreidler, as Henry in "Lucia di Lammermoor," Century Opera Company.



Beatrice La Palma, New Soprano, Century Opera Company.



Rosalie Thornton, Pianist, Aeolian Hall, To-morrow Afternoon.



An Old Formula Repeated by Many People With Regard to Singing and Especially Piano Playing

MUSIC OF THE WEEK.

SUNDAY—Song recital, Corinne Rider-Kelsey, Carnegie Hall, 3 P. M.
Symphony Society, Aeolian Hall, 3 P. M.
Popular concert, Century Opera House, 8:15 P. M.
Melba and Kubelik, Hippodrome, 8:15 P. M.
MONDAY—Rosalie Thornton, piano recital, Aeolian Hall, 3 P. M.
TUESDAY—"Lucia di Lammermoor," Century Opera House, 2 P. M.
Teresa Carreno, piano recital, Carnegie Hall, 2:30 P. M.
THURSDAY—Herbert Witherspoon, songs, Aeolian Hall, 3 P. M.
Boston Symphony Orchestra, Carnegie Hall, 8:15 P. M.
FRIDAY—New York Symphony Society, Aeolian Hall, 3:10 P. M.
Evan Williams, songs, Aeolian Hall, 8:15 P. M.
SATURDAY—Boston Symphony Orchestra, Carnegie Hall, 2:30 P. M.
Longy Chamber Music Society, Aeolian Hall, 8:15 P. M.

By W. J. HENDERSON.

It would be interesting to know what the majority of music lovers mean by "emotion" in musical performance. Years ago it was said and with justice that Josef Hofmann did not penetrate to the heart of the music which he played and that his interpretations were deficient on the emotional side. But this deficiency was long ago supplied. Mr. Hofmann disclosed his profoundly musical nature and public commentators proclaimed the fact with gladness. He is now recognized as one of the foremost living pianists, an artist in the correct sense of that much abused word.

Nevertheless many people repeat the old formula. They hear nothing whatever in Hofmann's playing, because when they were much younger they were taught to say, "He has no emotion." Formulas sit fast upon half the world. Few make their own opinions, and in the domain of music a half-breed might hold all who do.

If a man wishes to earn an easy reputation as a music critic all he needs to do is to dispute every accepted idea, because the proclamation of strange ideas seems to equip him with authority. So let him decree Beethoven and set up Liszt as the true demigod of the piano. Let him mock at Bach and declare that Paderewski is a greater composer. Or he can assert that Wagner was a charlatan and that the only true dramatist is Debussy. Kick over the statue of Palestrina and announce that William Wallace Goodrich is a greater writer of church music. That way lies much distinction.

In the course of time all comes right, but sometimes the composer dies before that. People indeed know little about music. They know little even about the performance of it. Since there are more teachers of singing than of any other branch of musical execution, there is less known about it than about any other branch. But since almost every house contains a piano, it is about piano playing that almost as little is known as about singing.

It would be interesting to know what the majority of music lovers mean by "emotion" in musical performance. Years ago it was said and with justice that Josef Hofmann did not penetrate to the heart of the music which he played and that his interpretations were deficient on the emotional side. But this deficiency was long ago supplied. Mr. Hofmann disclosed his profoundly musical nature and public commentators proclaimed the fact with gladness. He is now recognized as one of the foremost living pianists, an artist in the correct sense of that much abused word.

It did not do that, then what he offered to an audience was not art, but accident. Similarly good women used to be moved to tears when Mr. Paderewski first came to this town because they had heard that when he played Chopin he thought of his dead wife and bedewed the keyboard with tears. Mr. Paderewski is an artist. Therefore when he plays Chopin he thinks Chopin and not anything else.

To return to the original proposition, the significance of emotion in musical performance cannot be rightly placed unless one understands what the word "art" means. It does not mean "remembered emotions," as some one once said, because you can remember emotions without lifting your finger. Art means "the method of expression." This definition applies to every fine art, to literature, painting, sculpture, architecture, music.

It matters not what you wish to express, a thought, a principle, a philosophical tenet or an emotion, the method of the expression is an art. Precisely the same rule applies to interpretative performance. The actor who sits down to study a new role plans with intelligent purpose the method by which he is to express the feelings and personality of the character. When he goes upon the stage to act that part after thirty or forty rehearsals in which he has invariably gone through precisely the same stage business he is exercising an art, and that art is his method of expression.

Where does emotion enter? It enters at the point where comprehension, insight, perfect sympathy with the emotions of the character become imperatively necessary to an understanding of it. In music emotion enters in exactly the same way. Its first duties are performed in illuminating the printed page, in disclosing to the interpreter the mood, the passion, the feeling, which gave birth to the primary musical idea, which the composer afterward developed methodically in an art form.

Without the ability to feel music the performer can never get above the level of the more pedagogue, who sees nothing in the printed page but a remarkable series of chord progressions, new figuration or freshly contrived difficulties. With ability to look below the surface of the notes the real interpretative artist comes into existence.

But he is not a creature of ungoverned impulses, blown hither and thither by the excitement of the moment. The man who is thus constituted was never meant by nature to be an artist and never can be one. The artist is governed by his intellect because there is no such thing as art without design and emotion does not draw plans. Rubens unquestionably painted the "Descent From the Cross" calmly and methodically. But

the picture was conceived in the operation of a master mind moved by profound feeling.

Poets do not as a rule write poetry in a sort of divine rage. Many well preserved manuscripts testify to the care and labor expended in making the lines perfect. Stevenson was right when he said that no man was fit for literature who was unwilling to wait half a day for the right word. That is making a method of expression. It results in art.

The pianist studies a composition anxiously and long. He strives to penetrate to its heart by finding out the contrast of its themes, the relation of its phrases, the introduction of developments, passage work or other devices meant when the mind of the composer planned them. When he has solved this problem he plans his interpretation of the composition. He works out a scheme by which the message of the composer as it came to him can be repeated by him to an audience.

If that pianist was really moved when he was coming to realization of the relation of the parts of the composition to the whole it was probably aroused by a perception of the beauty of the music and the greatness of the composer's method of expression. Such feeling helps the pianist to discover the true emotional purpose of the music, and his reading will be better or worse as he publishes this or obscures it.

Christian in his "Principles of Expression in Piano Playing," a book which many amateurs ought to read, says: "Emotions are often so deep and powerful, yet so complex and intangible, as to be unable of themselves to find an outlet. Thought must first prepare the way by concentrating them into some definite idea or ideas. These ideas, conceived by emotion and shaped by thought, are not the artistic expression of the preceding emotions, but simply their first utterances. Full expression is only to be looked for when thought has

again developed these ideas into a complete art form."

First of all, then, when talking about emotion in piano playing, let us get rid of the foolish misconception that it abolishes the domination of the artistic conception. What most people seem to think is that emotion should transform the mighty architectural structures of Beethoven into the incoherent babblings of a hysterical old woman. Chopin these same people always see as a sickly, sentimental, effeminate creature who has to stop playing the piano every few minutes to blow his nose and wipe away his tears.

The rest of us do not worship these lachrymose gods. We are fond of looking up to Beethoven and of trying to believe that the Chopin who wrote the polonaises was at any rate sometimes a real man. We can find emotion even in the architecture of Brahms and in the prose of Chopin and we are glad of it.

Raphael Joseffy has written a book of



The Max Jacobs Quartet of N.Y. Carnegie Lyceum, Dec. 7, Jan. 25 and March.

The Week at the Century Opera House—What the Musicians Are Doing—Recitals, Concerts

first studies for the piano. The simple announcement of this fact should be enough. If the book had been made by Josef Hofmann, it would have been with information concerning it. The ancient tradition that music students must go at once to Europe in order to learn anything about their art persists despite almost overwhelming evidence that such is by no means the case.

The truth is that it is not the student, but the graduate of the conservatory or the teacher's studio, who can perhaps gain something by going to Europe. There is nothing in the technique of the art that cannot be taught quite as well here as it can anywhere in Europe.

Teachers cannot create great artists. All that the teacher can do is to equip the pupil with a complete technique, indicate high ideals and inspire the requisite enthusiasm needed for earnest and prolonged study. But he cannot provide that artistic organization that must come from heaven.

Mr. Paderewski is not a creation of Leschetzky. Mr. Hofmann is not a creation of Anton Rubinstein. Elman, Zimbalist and Kathleen Parlow were not made out of the dust by Leopold Auer. The masters gave these pupils their school, but how much of it is left? Paderewski has hardly any trace of the Leschetzky style. Mr. Hofmann does not play exactly like Rubinstein. Both have a sharply etched and powerful individuality. They developed that themselves.

Elman does not play like Zimbalist and Miss Parlow does not play like either one of them. They all have the same school but their personal equations are very different.

Now there are piano and violin teachers in these United States who can teach

technique just as well as Leschetzky and Auer. There are singing teachers here the equals of the best in Europe. Mr. Joseffy, for example, has nothing to ask of any one in Europe. But when one of Mr. Joseffy's pupils has absorbed all that this truly great artist and teacher can pour out for him, then he may perhaps widen his artistic horizon and deepen his views by spending two years in Europe. But not all in one place.

That is what most of the American students do when they go to Europe. They come back branded with the narrow opinions of Berlin, or inoculated with the almost intangible views of Paris, or fed far upon the musical indolence of Italy. The student who wishes to make progress toward the high estate of artist should make stays of six or eight months in each of three or four great musical centers. To get a really broad outlook would perhaps occupy more time than any student would care to give; but his time equally divided among Berlin, Vienna, Paris and Milan would give him such conception of the significance of music among the arts and in the thought of his time as he would never acquire by starting off at the age of 15 or 16 to study piano with Mr. Leschetzky, Mr. Auer or Mr. Lombardi.

NOTES OF MUSIC EVENTS.

The Messrs. Aborn have appropriated the name of the Century Opera House, which will be sung by the Century Opera Company at next Tuesday's matinee in East 11th. This will be the first time a first production will be given at a matinee. With this extra matinee on election day.

Continued on 11th Page.

What Music Pupils and Teachers Are Doing

Esperanza Garrigue's pupil, Graham McNamee, baritone, has been engaged to sing at the Waldorf-Astoria.

Roberta Healy has been offered very flattering contracts by some of the foremost managers as a result of her success at the Maine music festival. Mrs. Garrigue and Miss Healy have decided to accept no contracts binding her for a period of years. Miss Healy will devote most of her time this season to the study of advanced technique and an extensive repertoire, she will accept only a limited number of high class engagements. Roberta Healy is following the operatic course at the Garrigue studios.

Umberto Sorrentino, the eminent Italian tenor, will open his concert tour in Philadelphia. He has been engaged as soloist with the St. Louis Philharmonic Orchestra and with the Springfield Philharmonic Orchestra and will return later in the season to New York to appear as soloist at the Rubenstein Club, Aeolian Hall, Plaza Hotel, Carnegie Hall and elsewhere.

At the Conservatory of Musical Art, on Lenox avenue, the directors, Arthur Claassen and Otto Jablonski, have added to the faculty Miss Marie Maurer and Miss Koehler as vocal instructors.

Mrs. C. Dyas-Standish has opened her season at her new studio, 640 Madison avenue. Her arrangements for the season include several song recitals and musicals to be given with the assistance of her pupils.

The American Opera Society has in course of preparation two operas, Verdi's "Il Trovatore" and Puccini's "Madama Butterfly." The rehearsals have advanced so far that the dates for the performances

have been fixed for early in November at the Century Opera House. These performances will enable young and experienced talent to make their debut, gain stage presence and become known by managers. The proceeds from these performances will go to swell the funds for needy talent which is being supported and trained by the American Opera Society, with Prof. Bertrand de Berny as president and chief instructor.

A piano recital was given last night by Lawrence Goodman at the Von Ende School of Music, 44 West Eighty-fifth street. The following interesting programme was rendered by Mr. Goodman: Brahms, Rhapsodie; Hungarian Dance; Mendelssohn, On Wings of Song (transcribed for piano by Liszt); Schumann, Contrabandista; Carnaval; Chopin, Impromptu; Nocturne; Scherzo; De Schaefer, Etude de Concert; Bruckner, Serenade; Debussy, Rhapsodie; Scott, Danse Negre.

Miss Anna Stevenson, lyric soprano, will give this evening in her studios, at Carnegie Hall, the first of her pupils' professional recitals. Frederic Dixon will act as accompanist.

Beginning with a recital at Colgate University, Hamilton, N. Y., Mr. and Mrs. Henry Holden Huss will inaugurate their concert season on November 29. The programme will include folk songs in a number of languages and pieces by Schubert, Grieg and Chopin as well as some of the older masters.

The Choral Art Club of Brooklyn will give two concerts during this season at the Brooklyn Academy of Music. The first concert will be given on Thursday evening, December 18, and the second on Thursday, March 19. The chorus of sixty voices is under the direction of Alfred Y. Cornell, who has for

many years devoted much time to the study of the best choral music. Mr. Cornell is now in charge of the music at the Church of the Pilgrims, Brooklyn. The officers of the club state that "it is with great pleasure they announce the success of the negotiations which have resulted in bringing to the club a director so eminently qualified for the successful development of its artistic ideals."

The assisting artists will include Mme. Van der Veer, the Kallenberg String Quartet, Mrs. David, Miss Kern and Mr. Szabo, the French harp virtuosa.

A studio has been opened at Aeolian Hall by the Cornell Violin School, Mrs. Eleanor Hooper Cornell, director, where the art of violin playing will be taught.

Margaret Anderson, the English concert pianist and lecturer, is filling a number of recital engagements through New York and other Eastern States previous to the opening of her studios for teaching her large class of piano pupils and organizing the piano sight playing classes and directing her school of accompanying.

Pupils can count on starting on or about November 10. Margaret Anderson's first appearance in Albany took place on October 20 with a lecture on "Modern Music," followed later by a piano recital, where many new compositions were played for the first time in America. She won an emphatic success and received several engagements as a result of the interest created in her subject.

Miss Genevieve Bisbee's pupil, Charles Frederick Nadeau, who played with brilliant success at Prechold, N. J., on October 28, is fast becoming a very busy young pianist. He will soon appear in a recital at Tarrytown, N. Y., and dates are being arranged for a recital in Jacksonville, Fla., and an appearance with an orchestra in Watertown, N. Y. In the latter place he will play Schumann's concert.

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